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THE KILN

Melville could not conceal
Guilt he could not utter;
So Billy Budd must stutter.
In Hawthorne, too, we feel
Art purging what's within.
What fired Hawthorne's art
Was his own marble heart,
His unpardonable sin.
He's his own Ethan brand.
Melville he thought volcanic,
And he withdrew in panic.
Here, too, he showed his hand.

Icarus casts his spell
Only because he fell.

— R. W. Stallman

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THE QUARTERLY NEWS LETTER

General Topics 10

MODERN LANGUAGE ASSOCIATION

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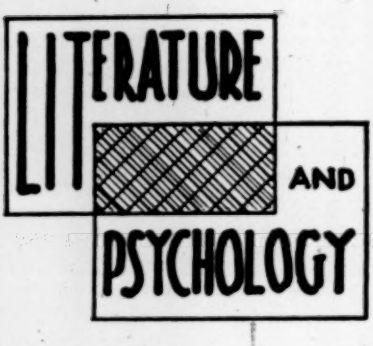

QUARTERLY JOURNAL OF GENERAL TOPICS 10
MODERN LANGUAGE ASSOCIATION

Leonard F. Manheim, Publisher & Editor
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Professor Jofen discusses the probable diagnosis and etiology of the psychoses of Ophelia in Hamlet and Margarete in Faust. For this task she is specially qualified, for she is not only Associate Professor of German at the Stern College for Women of Yeshiva University in New York City, but she is also a certified psychologist.

"Mark Twain: The Boy as Artist,"
by Irving Malin 78

Dr. Malin has dedicated this paper to Charles A. Allen, author of "Mark Twain and Conscience," which appeared in LITERATURE AND PSYCHOLOGY in 1957 (VII, 2, 17-21). He carries further the line of investigation into some of the psychological influences which affected Mark Twain as a novelist. Dr. Malin received his B. A. from Queens College of the City of New York; his doctorate from Stanford. The Stanford University Press published his study of Faulkner in 1957, and Southern Illinois University Press will shortly publish his book on New American Gothic. He teaches at The City College.

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Irving Malin supplements his discussion of Mark Twain by reviewing Professor Albert Stone's study of "childhood in Mark Twain's imagination," The Innocent Eye.

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The listing of "Other Books Received" contains promises of fuller reviews in later issues; other available space is devoted to catching up on offprints received and the contents of periodicals received as exchanges.

ANNOUNCEMENTS, NOTES, AND COMMENTS

• • Epigraph

The unusually appropriate epigraph on the cover-page of this issue is used by the kind permission of the author, Professor R. W. Stallman of the University of Connecticut, and of the editor of The University of Kansas City Review, in which the poem was first published in the summer of 1960.

• • Meeting

The 1961 meeting of Discussion Group General Topics 10 will be held in the Crystal Room of the Palmer House in Chicago on Thursday, December 28, from 10:45 a. m. to noon. (Lunch, anyone?) Papers to be presented will be "'Men on a Smaller Growth': A Psychological Analysis of William Golding's Lord of the Flies," by Claire Rosenfield of Rutgers, and "Deeper Chaos and Larger Order: Psychoanalysis Confronting Art," by James G. Hepburn of the University of Rhode Island. William Wasserstrom of Syracuse will be the Discussion Leader. The Crystal Room seats 225.

• • Notes and Footnotes

Changes in the method of producing LITERATURE AND PSYCHOLOGY now make it impossible to place notes at the foot of the page in which reference numbers occur. Notes to notes will be an impossibility; their content will have to be included in the text of the note itself; notes to articles will appear at the end of the article, in list form. May we suggest to our contributors the advisability of reducing notes to a minimum, the necessity of including all matters of immediate comment (which should be read at once) in the text of the article itself. We can provide plenty of parentheses, brackets, and dashes as needed.

• • A Note on a Perfect Crime

Dr. Melvin Goldstein of the State University College of Education at New Paltz, New York, takes as his point of departure for a discussion of Ring Lardner's Haircut this quotation from Theodore Reik's Compulsion to Confess: "When we hear of an unsolved crime the first question we ask is not a psychological one. It is: Who did it? [And] in cases which are accompanied by mysterious circumstances other questions follow. We want to know how a murder was committed, what plan the unknown criminal followed, how he escaped discovery, etc." With which introduction we present L&P's first candidate for an "Edgar":

Frequently anthologized, recently in two collections used for the study of short story technique (Brooks and Warren's The Scope of Fiction and Gordon and Tate's The House of Fiction, both 1960), Ring Lardner's Haircut has a perennial interest for readers of the form. These critics often use it as a classic example to illustrate point of view or the use of multiple irony. To use a barber who is without sensibility to relate the tale, the point of which is beyond him, and of a stranger, who makes no comment while having his hair cut, to represent the reader, is a technical triumph indeed. To add to the single irony of a truth unknowingly told, of a character revealed, the notion of poetic justice, the backfiring of a practical joke — these, perhaps, get us closer to the reason for the general reader's delight with the story. But to stop at this point is, it seems to me, to miss the essential fascination of the story. After all, Haircut is not only a story in which a man is killed. Rather it is a detective story in which the fundamental mystery, Who is the murderer?, is not given a factually satisfactory answer. Nevertheless, unlike the unsatisfactory The Lady or the Tiger, which leaves even the youngest reader in a state of frustration, Haircut leaves the reader with an uncertain answer to the basic question, but with a feeling of satisfaction and completion. Why this is so is the question which this note attempts to answer.

Haircut is, I believe, essentially concerned with a man whose self-destructive impulses are so intense and so close to the level of consciousness that all of his acts are performed in a search for final punishment. Jim Kendall, like all practical jokers, is basically sadistic, and sadism is frequently the result of a great feeling of guilt accompanied by an equally great desire for punishment to relieve that sense of guilt. As Theodore Reik says,

> Actually, it is only the increase of the unconscious feeling of guilt that causes a person to become a criminal. The crime, an action that substitutes for the fulfillment of the s t r o n g e s t unconscious wishes of childhood, is felt as a relief because it can connect the pressing instinctual feeling of guilt to something real and present. The deed serves the purpose of finding a place for this feeling of guilt that has become too great. Or, in other words, the crime is committed in order to grant the proscribed drives a sub-gratification and to give the pre-existent feeling of guilt reason and relief. As a result, punishment, according to accepted views the m o s t effective deterrent against crime, becomes, under certain psychological conditions extremely common in our culture, the most dangerous unconscious stimulus for crime because it serves as gratification of the unconscious feeling of guilt, which presses toward a forbidden act. (The Compulsion to Confess, New York, 1959, p. 474.)

As a societal being, Jim is a failure in every possible way. He is unsatisfactory as a husband, as a father, as a professional man. His wife would have "divorced him only they wasn't no chance to get alimony and she didn't have no way to take care of herself and the kids." (Pocket Book of Short Stories, p. 166.) He "told his wife and two kiddies that he was goin' to take them to the circus. . . . His wife and kids waited and waited and of course he didn't show up." The kids "cried like they was never goin' to stop!" (p. 168.) Finally, "I guess he paid more attention to playin' jokes than makin' sales. " (p. 166-67.) As a result, he is fired. As a man, he is either actively disliked, by Dr. Stair, Julie Gregg, and Paul Dickson; ignored, despite his supposed popularity, as he has no real friends; or feared. The fact that the barber brags to the stranger of Jim's having played a practical joke on him suggests both the discomfort which a practical joker arouses in those about him, wondering when their turn will come and in what form, and the relief which the barber felt at having survived the practical joke without much personal hurt either publicly or privately. Jim's sense of guilt is thereby given concrete rationality. As for his desire for punishment (his fear of the Sheriff, an authority figure, is an ambivalent denial of this desire), it is insufficient to salve his unconscious guilt feelings. Jim both brags about his failures ("I been fired from my job. . . . I been sellin' canned goods and now I'm canned goods myself." p. 167), and courts further failure, for he has no possible chance to win Julie's affections. But the inadequacy of such self-punishment is obvious in many of Jim's other actions.

The pattern of Jim's behavior is suggested by his attempts to outdo his previous stunts by executing bigger and better—more self-damaging—practical jokes. Though there us no apparent progression within the story (because of the way in which it is told) of an increase of danger to himself as a result of his various practical jokes, Jim works himself up through some fairly simple and nasty games to some very serious and dangerous ones. Jim writes anonymous notes to various strangers, suggesting that their wives are having adulterous affairs (p. 167). But there is little personal satisfaction in this type of practical joke, for there is very little danger that the "Friend" who wrote the card will be identified. Jim comes closest to personal danger when he makes a fool out of Julie, a very popular figure in town, and Doctor Stair, a man whose reaction to a humiliating practical joke is

fairly predictable. Such a joke puts Jim in the eye of a condemning public and brings with it an acccompanying degree of destructive (as well as self-destructive) pleasure. Since Jim's only success in life rests on this single talent, he must work to keep up his reputation. But the execution of a practical joke brings Jim only temporary relief, and, like the dope addict who must take bigger and bigger doses for continued 'kicks', Jim has to set up a pattern of action to get conscious pleasure and unconscious relief from anxieties, a pattern which must necessarily end in disappointment if not disaster.

What the core reason for Jim's compulsive behavior is we can not know, though his reputation as a lady's man and his fear of authority are significant clues to his basic feeling of inadequacy. Like all practical jokers, his behavior is essentially infantile. (See Iona and Peter Opie, The Lore and Language of School Children, Oxford, 1960, especially pp. 377 ff.) The practical joker, who is basically sadistic, not only tortures to prevent being tortured first but also gives evidence of the reverse of the coin of sadism, the masochistic desire for self-destruction as the end result of his pattern of behavior. Jim is finally stopped by being 'accidentally' shot by the town's mentally retarded boy, Paul Dickson. The question, then, is not "Who killed Jim Kendall?" but "Who was responsible for Jim Kendall's death?"

Lardner develops his characters in such a way that evidence could be found against a number of likely suspects, for Jim gave a great many people motives for wishing him dead. Doctor Stair might have set Paul up to go along with Jim on his hunting trip, knowing that as coroner he had the power to declare any death an accident. Paul himself, who, we are told, was not "crazy, but just silly" (p. 169), might have had sufficient awareness to take advantage of the opportunity to avenge Julie by volunteering to go along with Jim. (The Doctor and Julie had discovered that Paul could be taught.) But it was Jim who first suggested that Paul accompany him, Jim who gave Paul the gun with which to shoot wild ducks. Whatever the motives of the others might have been, it seems apparent that it was Jim who himself set up the situation which brought him what he unconsciously sought.

Now why should the reader find this last irony, this poetic justice, so satisfying. Four reasons come to mind. First, practical jokers, or sadists, are both enjoyed and feared. They act out the unconscious sadistic impulses of the crowd who gives them attention and approbation. Second, the other characters in the story are portrayed so sympathetically that the crowd's (the reader's) sense of fairness causes him to rebel against his own sadistic impulses, to forsake the practical joker the more he identifies himself with the joker's victims, and to feel at the end — He got what he deserved! But on the deeper, unconscious level, the story is as completely satisfying as it is because Jim, by setting up the situation which led to his eventual death, finally succeeded at something in life. He has proved to the crowd and to himslef that he is the perfect joker, for he has achieved his ultimate desire, death. The sense of completeness felt by the reader may be attributed to still a fourth reason, the chance for the reader to forgive a sadist who acted out of great inner pain, and who paid the price of such action. In "Reflections on the Guillotine," Albert Camus writes of the great need for society to have others act out the inadmissible impulses of the group, and for society to allow the group to forgive the trespassers against our taboos, which is a way for society to forgive itself for unconscious drives, to relieve itself of its collective guilt. (Evergreen Review, Vol. 4, No. 12, March-April 1960, n. p.) This is perhaps the ultimate requirement for all good murder mysteries.

— M. G.

* * The Byron Controversy Again

Professor William H. Marshall of the University of Pennsylvania rings a new change on the controversy over Byron's alleged "incest" with his half-sister, Mrs. Augusta Leigh, by inquiring into some concepts as to the basic nature of incest itself.

The investigations since 1816 concerning Lord Byron's alleged incest with Augusta Leigh may be grouped under two headings. One group seeks to test Byron's poetry by his morality; the other to divorce critical judgment from moral censorship. Of the first sort, probably the most interesting is the work published in 1870 as Lady Byron Vindicated: A History of the Byron Controversy by Harriet Beecher Stowe. The other viewpoint may be represented by a contemporary of Mrs. Stowe, who (in The Quarterly Review, CXXVII, 400-444) rejected the accepted thesis that genius must be tested by morality, that since a good work can be produced only by a moral artist, it is essential to judge Byron before one evaluates his poems. Much of the public, however, insofar as it was conscious of any critical position, doubtless shared Mrs. Stowe's viewpoint. And for those whose task it was to condemn Byron's "immoral" poetry on personal grounds, there was no problem once the facts of his relationship with Augusta were established, since those facts involved an act which in any society constitutes an unspeakable crime.

Neither the nineteenth-century Controversialists nor, indeed, most of their contemporary successors, seem to be aware of the fact that the definition of incest varies from one society or one age to another. Most people seem to subscribe to the belief that the aversion to incest is instinctive. To account for such a moral lapse they would resort either to a theory of total depravity or, as Mrs. Stowe did (citing Dr. Forbes Winslow's 1860 book on Obscure Diseases of the Brain and Nerves), postulate some physical disintegration of the brain by which most of the moral faculties were destroyed, leaving only enough sense of right and wrong to resist a course of total evil. Later psychologists and anthropologists seem to deprive the moral critics and Controversialists of their fundamental assumption.

The primary matter is one of chronology. Byron and Augusta did not meet, at the earliest, until 1802 and began their association, marked by an extensive correspondence, only in 1804 (Leslie A. Marchand, Byron: A Biography, New York, 1957, I, 80-81 n). At that time Byron was sixteen and Augusta probably twenty-one (Marchand, I, 14), the one in adolescence and the other in maturity. There is disagreement concerning the existence of an innate emotional aversion to incest, but those who have taken the affirmative position insist that its activation in the individual is empirical rather than biological. Edward Westermarck, in The History of Human Marriage (London, 1921, II, 192), asserted, "Generally speaking, there is a remarkable absence of erotic feelings between persons living very closely together from childhod." And in The Origin and Development of the Moral Ideas (London, 1906-08, II, 372) he had referred to an "aversion associated with the idea of sexual intercourse between persons who have lived in a long-continued intimate relationship from a period of life when the action of sexual desire is naturally out of the question." Havelock Ellis agreed: "Between those who have been brought up together from childhood all the sensory stimuli of vision, hearing, and touch have been dulled by use, trained to a calm level of affection, and deprived of their potency to arouse erethistic excitement which produces sexual tumescence." (Sexual Selection in Man, Philadelphia, 1922, pp. 205-206.)

Freud, opposing Westermarck's contention that this psychologically activated aversion is instinctive, regarded the "incest barrier" as a social characteristic, probably one of "the historical acquisitions of humanity . . . . Psychoanalytic studies show, however, how intensively the individual struggles with the incest temptations during his development and how frequently he puts them

into phantasies and even into reality." (Three Contributions to the Theory of Sex, in Brill's edition of The Basic Writings, New York, 1938, 617n.) Freud, then, did not contradict the converse of Westermarck's and Ellis's proposition; namely, that those who have reached adolescence without association, though brother and sister or half-brother and half-sister, would feel normal sexual attraction for each other. In fact, Freud appears to reinforce the position with the suggestion that any delayed association between siblings or half-siblings would limit "the incest barrier" to a relatively superficial level of consciousness. In terms of this suggestion, then, the conflict in Byron would seem to have been a struggle between an inner impulse that was close to normal (at any sub-conscious level Augusta was n o t a sister) and an extrinsically imposed sense of guilt (society made no distinction between a biological and a psychological basis for sibling recognition and attachment). The affair would seem to be removed from the area of guilt truly felt, as Byron himself possibly indicated in a letter to Lady Melbourne written at the time: ". . .it is odd that I always had a foreboding and I remember when a child reading the Roman history about a marriage I will tell you of when we meet, asking ma mère why I should not marry X [Augusta]." (Correspondence, ed. John Murray, London, 1922, I, 257.)

What then must be the conclusion? It should be, quite simply, that the subject of the Byron Controversy is not in any complex sense, in any psychologically meaningful way, a real matter of morality; that those who accept the view that only a virtuous artist can produce a good work (and today there are few such among the critics, I think), are thereby deprived of one of their principal means for a critical approach to Byron's poetry; that this aspect of the Byron problem, which is thus one exclusively for the biographer, has doubtless received undue attention; and finally, that the Byron Controversy offers far more significant revelations about certain of the Controversialists than about Byron and Augusta Leigh. —W. H. M.

* * Literature AND Psychology

From a letter from Professor Virgil Markham, chairman of the English Department at Wagner College and a subscriber of long standing:

LITERATURE AND PSYCHOLOGY seems to be alone in its clear-cut intent, and hence I shall order it as long as I have a hand in college affairs. I remain, however, among those who maintain that the separation of the two parts of the name is significant. As far as I can see, no matter how shrewdly the psychologist may dissect his sort of material from Hamlet to "Richard Cory," its bearing upon the work as literature is incidental. And a study like Life against Death (N. O. Brown) fascinates me more than the majority of anatomies of literature, which sometimes impress me as having been written by persons who have never had the experience that plays and poetry give me. Brown, I notice, has been receiving what might be called the cold shoulder from a number of critics whose Freudian deviations happen to be slightly other than his. A pity, for it's my vanity to believe that his doctrine is sound — I of course just taking in the idea through the pores, without benefit of learning.

* * The Purity of British Womanhood

Our esteemed contemporary, Johnsonian News Letter (XIX, 1, 7) reports a concert in February 1959 at which attendance was limited to gentlemen only, because the program consisted of "ribald and amorous songs and verse of the 17th and 18th centuries." One woman attended (as singer), wearing a black mask!

TWO MAD HEROINES

A Study of the Mental Disorders of Ophelia in *Hamlet* and Margarete in *Faust*

It is always interesting to apply modern scientific findings to old depictions of the phenomena of human behavior, since human behavior always remains pretty much the same and we are able to gain great insight into past occurrences by using modern methods.

It is also amazing to realize what keen observers of abnormal behavior Shakespeare and Goethe were, and how much Goethe was influenced by Shakespeare in his presentation of the mental disorder of Margarete.

It has been assumed that Shakespeare was familiar with *A Treatise of Melancholie* by Timothy Bright, first printed by Vautrollier /1, and attempts have been made to explain the melancholy of Hamlet by pointing to Bright as the source of Shakespeare's psychology. /2 Dover Wilson is also of this opinion: "To some slight extent Bright's book appears to have influenced the mind of Shakespeare." /3 Wilson and other critics have difficulty, however, in fitting the melancholy described in Bright's *Treatise* to the melancholy state of Hamlet. "While Bright's diagnosis of melancholy in general seems hardly to tally with Shakespeare's conception of Hamlet's 'sore distraction', the passage summarizes most of Hamlet's moods." /4

It seems to me a more fruitful task, not attempted thus far, to apply some of the content of Bright's *Treatise* to the melancholy of Ophelia rather than of Hamlet. We find in Bright:

> The perturbations of melancholie are for the most parte, sadde and fearefull, and such as rise of them: as distrust, doubt, diffidence, or dispaire, sometimes furious, and sometimes merry in apparaunce, through a kinde of Sardonian and false laughter, as the humour, is disposed that procureth these diversities. /5

and later:

> Sometime it falleth out that melancholie men are found verie wittie, and quickly discerne .... melancholie breedeth a ielousie of doubt in that they take in deliberation, and causeth them to be the more exact and curious in pondering the very moments of things: to these reasons may be added the vehemence of their affection once raysed. /6

If we compare the symptoms in Bright's *Treatise* with those of the manic depressive psychosis, we perceive that they are the same. It is accepted that, as opposed to dementia praecox, the symptoms of which appear quite unpsychological in character, the symptoms of the manic depressive psychosis, in either of its phases, are quite psychological, which means quite understandable.

> ...in the manic phase the patient by feverish activity, by a constant alertness, fights off every approach that might touch him on a painful point and so the manic patient is already quite inaccessible and all of his reactions are especially superficial. In this constant activity, of which such symptoms as flight of ideas, clang associations and distractibility are types, the patient is constantly occupied with reality. In fact he is so acutely interested in reality that little that occurs about him escapes him and he is constantly showing keen powers of observation. /7

The first words that Ophelia utters when she enters during her madness are completely oriented toward reality:

> Where is the beauteous majesty of Denmark? (IV.v.21)

Later she refers to burial customs when she sings,

> He is dead and gone, lady,
> He is dead and gone,
> At his head a grass-green turf,
> At his heels a stone. (IV.v.29-32)

She alludes to the shroud and burial of her father:

> White his shroud as the mountain snow — (IV.v.35)

> But I cannot choose but weep to think they should lay him i' the cold ground. My brother shall know of it. (IV.v.69-71)

> And will a' not come again?
> And will a' not come again?
> No, no, he is dead,
> Go to thy deathbed,
> He never will come again.
>
> His beard was as white as snow,
> All flaxen was his poll.
> He is gone, he is gone,
> And we cast away moan.
> God ha' mercy on his soul!
>
> And of all Christian souls, I pray God. God be wi' you. (IV.v.190-200)

Even her reference to the owl that was a baker's daughter makes sense if we consider that her thoughts run from death to the life beyond. We also find clang associations in

> They bore him barefaced on the bier,
> Hey non nonny, nonny, hey nonny. . . (IV.v.164-165)

and

> You must sing him down a-down
> And you call him a-down-a. (IV.v.170-171)

When investigating the manifestations of the manic depressive psychosis we see that "while the manic is headed toward and into reality, still if his productions be studied, it will be evident that they are wish fulfillments, and that in his regressions he is reanimating longed—for situations. The principle of ambivalency insures that the solution formulation of the conflict shall include both elements — the wished for as well as the tabooed." /8

The coarse song that Ophelia sings calls forth precisely such a reaction in Goethe. He feels that Ophelia is basically an immoral girl who in her fantasies shows her true character. Talking about Ophelia, Aurelie in Wilhelm Meister asks,

> . . .sagen Sie mir, hätte der Dichter seiner Wahnsinnigen nicht andere Liedchen unterlegen sollen? Könnte man nicht Fragmente aus melancholischen Balladen wählen?

and Wilhelm answers,

> Auch in diesen Sonderbarkeiten, auch in dieser anscheinden Unschicklichkeit liegt ein grosser Sinn. . . . Heimlich klangen die Töne der Lüsternkeit in ihrer Seele, . . . zuletzt da ihr Gewalt über sich entrissen ist, da ihr Herz auf der Zunge schwebt, wird diese Zunge ihre Verräterin. /9

Thus Goethe takes the song of Ophelia not for his Margarete, but puts it into the mouth of Mephistopheles. Ophelia sings:

> Tomorrow is Saint Valentine's day,
> All in the morning betime,
> And I a maid at your window,
> To be your Valentine.
>
> Then up he rose and donn'd his clothes,
> And dupped the chamber door;

Let in the maid, that out a maid
Never departed more. (IV.v.48-55)

. . . . .

By Gis and by Saint Charity,
Alack, and fie for shame!
Young men will do't, if they come to't,
By cock, they are to blame.

Quoth she, before you tumbled me,
You promised me to wed.
He answers:
So would I ha' done, by yonder sun,
An thou hadst not come to my bed. (IV.v.59-66)

Mephistopheles sings:

Was machst du mir
Vor Liebchens Thür,
Kathrinchen, hier
Bei frühem Tagesblicke?
Laß, laß es sein!
Er läßt dich ein
Als Mädchen ein,
Als Mädchen nicht zurücke.

Nehmt euch in Acht!
Ist es vollbracht,
Dann gute Nacht
Ihr armen, armen Dinger!
Habt ihr euch Lieb,
Thut keinem Dieb
Nur nichts zu Lieb'
Als mit dem Ring am Finger. (Faust, lines 3682-3697)

Goethe admitted taking the song from Shakespeare. /10 However, he tones down the song considerably even though the Devil sings it, a fact which strengthens my thesis.

When Faust comes to the prison, Margarete, who is "mad," also sings a song. But it is different from the vulgar song of Ophelia, What is the song that Goethe has Margarete sing in prison? It is a song based on the Low German legend of the juniper tree, which is found in Grimms Märchen. /11 The story runs thus: A bad stepmother serves up her stepson as a meal for her husband. A little sister gathers up the bones and buries them under a juniper tree. The bones become a little bird that throws a stone from the tree which kills the stepmother. In the Low German legend the bird sings the song:

Meine Mutter die mich schlacht [schlat]
Mein Vater der ass [at]
Mein' Schwester die Marlenichen
Sucht alle meine Benichen
Bindt sie in ein seiden Tuch [Tooch]
Legt's unter den Machandelboom
Kywitt! Kywitt!
Wat vör'n schön Vögel bün ick. /12

Why did Goethe choose this particular song for Margarete? First, we see that even in her insanity she sings something childish, innocent, a fairytale, because it has as its theme the murder of a child.

When, however, we compare Goethe's text with the song quoted above we observe that Goethe added two coarse words to the text of the folksong. They are "Hur" and "Schelm." Cotta feels that Goethe "zitierte nicht aus eigener Erfindung die bei Runge fehlenden, doch z. B. im Provençalischen (Ma Mairastro piqua pastro. . . Mon paire li lourraire) überlieferten Schimpfwörter." /13 Thus Margarete sings:

Meine Mutter, die Hur,
Die mich umgebracht hat!

Mein Vater, der Schelm,
Der mich gessen hat!
Mein Schwesterlein klein
Hub auf die Bein
An einem kühlen Ort —
Da ward ich ein schönes Waldvögelein,
Fliege fort, fliege fort! (4412-4420)

I suggest that Goethe chose this particular song not only because it has as its theme the murder of a child, but also because almost each line taken separately is of some significance in the past life of Margarete and is connected with her tragedy.

Meine Mutter: the sleeping draught which she gave to her mother in order to be able to be with Faust, and which killed her mother.

umgebracht: the child she killed.

Mein Vater: the father who died and left her orphaned.

Mein Schwesterlein klein: the little sister whom she loved and cared for, and who died.

An einem kühlen Ort: the river where she drowned her child.

Da ward ich ein schönes Waldvögelein: This represents her relationship with Faust. In "Wald und Höhle" Mephistopheles describes to Faust how much Margarete misses him, how she stands at her window, looks at the clouds, and sings: „Wenn ich ein Vöglein wär!" (3318).

The two coarse words added by Goethe to the song can also be interpreted in this light and actually take on a meaning only when we see them in this context of contributing to Margarete's tragedy. As I have pointed out before, it could certainly not have been the intention of Goethe to show that Margarete had suddenly become immodest or lewd like Ophelia.

Hur: represents the public shame she suffered when her brother accuses her publicly: "Du bist doch nun einmal eine Hur!" (3730).

Schelm: represents the evil designs of Mephistopheles. It is a designation which Margarete gives to the devil when she tells Faust that she dreads and fears his friend Mephistopheles:

Seine Gegenwart bewegt mir das Blut.
Ich bin sonst allen Menschen gut;
Aber wie ich mich sehne, dich zu schauen,
Hab ich vor dem Menschen ein heimlich Grauen,
Und halt ihn für einen Schelm dazu! (3477-3482)

Strengthening my theory is the fact that Goethe omitted completely two lines found in the folksong:

Bindt sie in ein seiden Tuch
Legt's unter den Machandelboom.

These lines have no connection with Margarete's tragedy. Thus we might interpret the song like a stream of consciousness, each link associated with Margarete's disaster and bringing her a step closer to her tragedy.

In comparing the mental disorders of Ophelia and Margarete we might diagnose Ophelia's madness as a manic depressive psychosis and the disorder of Margarete as dementia praecox. We know that manic depressive psychosis patients present largely average types of personality before the advent of the psychosis and that during the course of the psychosis they are not so far disordered in their conduct or in the character of their ideas as are schizophrenic (dementia praecox) patients. It is also interesting that the "flight into reality" as a means of escaping conflicts

. . . stamps the manic depressive psychosis as belonging to the extraverted type as distinguished from the intro-

verted type (of which praecox is the best example) in which libido turns back to reanimate channels in which it used to flow but which have long since been abandoned. /14

Investigations into the personality behind the psychoses show that different psychoses develop in different types of personality. A study based on 200 consecutive cases tabulated its findings thus:

	Social Personality	Seclusive Personality
Manic depressive	50	16
Dementia praecox	0	54
Senile and involutional	13	0
Constitutionally inferior	0	13
Alcoholism, general paralysis	13	4
Cerebral tumor, epilepsy	8	0
Undiagnosed	16	13
	100%	100%

These findings indicate that the manic depressive psychosis developed in 50% of the social personalities and in only 16% of the seclusive personalities; dementia praecox did not develop at all in the social personality but did develop in 54% of the seclusive personalities. In the light of these hypotheses let us examine the character and background of Ophelia and Margarete and study their personalities and the psychic conflicts which brought about the psychosis.

Ophelia, a motherless girl in her teens, extravert, living a gay life at court, has a father whom she adores. She obeys him out of love, not out of fear. The relationship of Polonius to his children is a healthy one. When Laertes wants to leave for France to seek his pleasure in a gayer life, his father intercedes for him with the King:

> He hath, my lord, wrung from me my slow leave
> By laborsome petition, and at last
> Upon his will I sealed my hard consent.
> I do beseech you give him leave to go. (I.ii.58-61)

His genuine concern for his son's welfare is also evident in his conversation with Reynaldo. Ophelia has complete trust and confidence in her father and tells him her innermost secrets, not even hiding the most intimate details of her love affair with Hamlet, looking to him for guidance. Polonius is a romantic at heart who thinks it normal that Hamlet would be "Mad for thy love" and that "The origin and commencement of his grief sprung from neglected love." (III.i.185-186). His attitude toward women is also warm, and the fact that he thinks Hamlet would confess to his mother is another indication of the high esteem he has for the power of a mother over her child:

> Let his Queen mother all alone entreat him
> To show his grief. Let her be round with him . . .
> (III.i.190-91)

The relationship of Ophelia with her brother is also excellent. She is insulted when Laertes intimates that she would not write to him in France. The Queen loves her like a daughter and hopes that "your good beauties be the happy cause / Of Hamlet's wildness." (III.i.39-40).

What are the psychic conflicts?

Ophelia has lost her mother at a very early age. Her lover Hamlet has a changing nature. She does not know what to expect from him from moment to moment. She suffers from the traumatic experience while she is "sewing in [her] closet": the public abuse in the scene when Polonius and the King are spying on her meeting with Hamlet; finally, the mistaken slaying of her father by Hamlet.

Margarete, on the other hand, is an introvert who has very little enjoyment in life. Mephistopheles assures Faust that she

is completely innocent, after he has listened to her confession:

> Das ist ein gar unschuldig Ding,
> Das eben für nichts zur Beichte ging. (2624-2625)

Margarete's friend Lieschen also describes the solitary life that Margarete leads in comparison with other girls like Bärbelchen:

> Wenn unsereins am Spinnen war,
> Uns nachts die Mutter nicht hinunterließ,
> Stand sie bei ihrem Buhlen süß. . .(3561-3563)

Margarete, like Ophelia, is orphaned. She has a mother and a brother. Her relationship with her mother is far from satisfactory; she complains that her mother is very exacting:

> Wir haben keine Magd; muß kochen, fegen, stricken
> Und nähn und laufen früh und spat;
> Und meine Mutter ist in all Stücken
> So akkurat! (3111-3114)

Even the devil fears her mother. He describes her as a very strict and religious woman:

> Die Frau hat gar einen feinen Geruch,
> Schnuffelt immer im Gebetbuch. (2817-2818)

In contrast to Ophelia, Margarete hides everything from her mother and has no confidence in her (not, at least, after her mother has given the first casket of jewels to the priest). In this she is encouraged by her friend Marthe, who says,

> Daß muss Sie nicht der Mutter sagen!
> Tät's wieder gleich zur Beichte tragen. (2879-2880)

When Faust offers to accompany Margarete to her house she says,

> Die Mutter würde mich — ! Lebt wohl! (3209)

She agrees to use the sleeping potion which Faust has ready, only because of her fear of her mother:

> Doch meine Mutter schläft nicht tief,
> Und würden wir von ihr betroffen,
> Ich wär' gleich auf der Stelle todt! (3507-3510)

Thus the relationship with the mother is not a healthy one, for Margarete lives in constant fear of her mother. Her exclamation in the scene "Abend" when she says,

> Ich wollt' die Mutter käm' nach Haus! (2756)

does not indicate love for her mother, but rather her fear of being alone in the house.

Her position with regard to her brother is also not good. We feel that Valentin is interested in his sister's welfare only insofar as it has a bearing on himself:

> Mit Stichelreden, Naserümpfen
> Soll jeder Schurke mich beschimpfen!
> [Ich] soll ein böser Schuldner sitzen,
> Bei jedem Zufallswörtchen schwitzen!
> (3640-3643; emphasis mine)

The psychic conflicts of Margarete are shown much more clearly than those of Ophelia since Goethe reveals a great deal of Margarete's childhood. Margarete is brought up without a father, by a parsimonious mother; after her father's death, a sister born to her mother becomes Margarete's sole responsibility because the mother is sick from childbirth. She is overwhelmed by the horrible pain she suffers when her sister dies; by the murder of her brother by Faust because of her immoral conduct; by her public disgrace when her brother accuses her before his death (a scene compared to which the "nunnery" scene in Hamlet is mild); by the departure of Faust after the slaying of Valentin; by the public humiliation caused by her unwed state, which leads her to murder her child. Thus we see that the psychic conflicts of Mar-

garete are much more deeply rooted than those of Ophelia; a fact which could also help to explain the etiology of the different disorders. The society in which Margarete lived and Elizabethan society were also completely different. The social aspect of Margarete's tragedy is reflected in the scene when Lieschen gossips at the well and when Valentin denounces his sister publicly. "Walpurgisnacht" likewise makes us realize how dark and superstitious was the society in which Margarete lived.

In the patient suffering from dementia praecox the libido is turned backward to reanimate the past. As I have already explained, the song which Margarete sings in prison is a stream of consciousness of all the psychic conflicts she has endured. Her failure to recognize Faust immediately is also a symptom of her condition. Hallucinations are an additional symptom.

> While hallucinations are not an essential part of the picture [in the manic depressive psychosis] they may occur, but when they do, like all the other elements, they tend to be only transitory and usually are rather simple and elementary in character.
>
> The delusions also are inclined to be changeable. They partake characteristically, when present, of the grandiose character, but usually lack the element of extreme improbability found in conditions of dementia praecox. . . . /16

Thus we hear Ophelia summoning an imaginary coach:

> . . .I thank you for your good counsel. Come, my coach! Good night, ladies, good night, sweet ladies, good night, good night. (IV.v.71-73)

Margarete's hallucinations, however, are quite improbable:

> Da sitzt meine Mutter auf einem Stein
> Und wackelt mit dem Kopfe: (4566-4567).

Margarete also shows paranoid tendencies, hearing voices of persecution. They begin with the scene "Dom" where all the voices raised in her condemnation and the voice of her conscience merge as the one cruel voice of the Böser Geist. The voice speaks to her of her sins and of the Last Judgment. She tries to escape the voice but is unable to do so. In the prison scene too she actually hears the voices of people singing songs which mock her:

> Sie singen Lieder auf mich! Es ist bös von den Leuten! (4448).

In summary, we can say that even though both Ophelia and Margarete are considered "mad" at the end of the plays, Ophelia's madness can be diagnosed in modern psychological terms as a manic depressive psychosis and Margarete's sickness as paranoid schizophrenia. The symptoms of the sickness, the personalities, family history, and psychic conflicts permit no other conclusion.

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n o t e s

1/ William Blades, in his Shakespeare and Typography (1872), advanced the theory that the poet started life in London as a pressreader or shop assistant to Vautrollier. Shakespeare had been introduced to the latter by his fellow townsman, Vautrollier's apprentice and successor, Richard Field. Blades observed: "It would be an interesting task to compare the Mad Folk of Shakespeare, most of whom have the melancholy fit, with A Treatise of Melancholie, which was probably read carefully for press by the youthful poet."

2/ Richard Loening, "Die Hamlettragödie Shakespeares," in Shakespeare Jahrbuch, 1895.

3/ J. Dover Wilson, What Happens in Hamlet (Cambridge University Press, 1951), pp. 310-312.

4/ Ibid., p. 315.

5/ Timothy Bright, A Treatise of Melancholie, reproduced from the 1586 edition printed by Vautrollier (New York, 1940), p. 102.

6/ Ibid., p. 130.

7/ S. E. Jelliffe & W. A. White, "Manic Depressive Psychoses," In Gardner Murphy, ed., An Outline of Abnormal Psychology (New York: Modern Library, 1929), p. 127.

8/ Ibid., p. 128.

9/ Goethes Sämtliche Werke, Jubiläums Ausgabe; J. G. Cotta, ed. (Stuttgart and Berlin), Bd. 17, pp. 298-299.

10/ Goethe's response to Eckermann (18 January 1825) to the accusation of Byron that he took the song from Shakespeare: 'Warum sollte ich mir die Mühe nehmen, ein eigenes zu erfinden, wenn das von Shakespeare eben recht war und eben das sagte was es sollte.'

11/ Grimms Märchen, No. 47, printed in 1808 in Low German but known to Goethe since his youth.

12/ Quoted from H. Düntzer, Erläuterungen zu den deutschen Klassikern, Bd. 1, pt. 12-16, p. 212.

13/ Cotta, op. cit., Bd. 13, p. 343.

14/ Jelliffe & White, in Gardner Murphy, op. cit., p. 128.

15/ E. D. Bond, "Personality and Outcome," American Journal of Insanity (now American Journal of Psychiatry). 69, 731 ff.

16/ Jelliffe & White, in Gardner Murphy, op. cit., pp. 115-116.

MARK TWAIN: THE BOY AS ARTIST

For Charles A. Allen

In his fiction Mark Twain deals with authoritarianism and rebellion in the family. But he does not face squarely the emotional patterns which are involved: he presents fragmented and immature images of the son in conflict with his parents; he fails to give a complete picture of the father. Consequently his fiction is boyish and incomplete. /1

The fragmented view of the father can be noted in Life on the Mississippi. On the surface it is a travel book written about the great river. Mark Twain is describing his attempts to become a pilot, and his return as an adult lecturer to the scene of these early adventures. The piloting sections are important for our purpose.

We feel that the Mississippi is more than physically real for the "boy" character — it becomes a symbol in his mind of the freedom and authority he would like to possess. For him the river represents a different world from the hostile household. He is searching for relation to the pilots he encounters because they offer a rough kind of affection without preaching, a kind of affection which he has never known on land. The pilots are substitute fathers — they can give him something inhibited by Sunday-school society. The boy character wants to escape from the authoritarian mother, to learn about Life from masculine spiritual guides.

It is characteristic that there are two different, fragmented father-images in the book. The good father is Mr. Bixby. He is a skillful, carefree, and worldly person not bounded by the usual social conventions: "The reason is plain: a pilot in those days was the only unfettered and entirely independent human being that lived . . . ." Note that Twain has the youthful pilot admire Mr. Bixby without any limitations. Like his character, the author is so close to the pilot that he cannot evaluate Mr. Bixby, who, it appears, can do nothing wrong.

Mr. Bixby is the good father; Mr. Brown, the bad father, constantly condemns the boy's efforts. Brown is satanic, "greedy" in his emphasis upon brutal treatment; he is to be feared unconsciously and resented consciously. The boy thinks: "I often wanted to kill Brown but this would not answer. A cub had to take everything his boss gave in the way of criticism; and we all believed that there was a United States law making it a penitentiary offense to strike or threaten a pilot who was on duty." For the boy and Mark Twain Mr. Brown symbolizes the deceptive evil of the destructive father-image. The boy does finally rebel by striking out at him, but he is afraid after doing so.

I think that similar themes and images exist in Huckleberry Finn. Huck also runs away from society because he believes that it is destroying, not helping, his essential humanity and his attempts at self-definition. He cannot accept his rigid treatment at the hands of the Widow and the Calvinist doctrines she advocates; he doesn't want to be limited by any boundaries, especially those of Heaven and Hell. The fact that society is symbolized by the Widow Douglas is important; like Jane Lampton Clemens, she imposes her doctrines upon the youth — she is an authoritarian guide. And like his hero, Twain could not flee from the mother's doctrines. Both brood about motives, watch for signs, are guilt-ridden whenever opportunities for self—definition present themselves. /2

The pattern of the dual father also exists in Huckleberry Finn; again Twain's ambivalence towards the paternal image forces him to split his artistic portrayal. He views the father in a melodramatic way. (This statement does not imply any fundamental

inadequacy in the characterization.) For Mark Twain the bad father is surely represented by Old Pap Finn. It is significant that he is also an outcast from society, a stranger if you will, who attempts to proclaim his independence from conventions by drinking. He is a rebel who submits to dipsomania. Old Pap insists upon getting the money found by his son, but he also wants to claim his respect and affection. He wants to be a benevolent parent in spite of his outrageous treatment of Huck. Of course, Twain has Huck enjoying living with Old Pap, away from the boundaries imposed by the Widow. But the boy realizes, I think, that his father is limited by corruption and self-righteous indignation towards Negroes and all foreigners. He does not, however, strike out at him as the boy does in Life on the Mississippi; he simply flees.

I take Jim to be the good father. Like Mr. Bixby, he has a mysterious attraction for the boy, which Huck does not completely understand. The attraction is probably that of freedom from society, and mastery of areas of knowledge. We have to remember that Jim knows all about snake-skin and hair-ball oracles, in much the same way that Mr. Bixby knows about steamboats. The Negro is, furthermore, intent upon complete separation from authoritarianism and, in a real sense, Huck's identification with him is easy because he too is fighting parental images of authority. Huck helps him in the attempt to help himself as well. Huck is not a saint — we have to remember his internal needs. His relationship to Jim may be tinged with the kind of love Leslie Fiedler has described in his essay "Come Back to the Raft Again, Huck Honey!" /3 Mr. Fiedler, however, is more interested in this latent homosexuality than in the father-son relationship.

Huckleberry Finn is Mark Twain's greatest novel because in it he is able to express his own oppositions between rigidity and rebellion, the mother and the father, with compelling honesty. This is not to say that he resolves the conflict. Huck's adventures are of a disorderly kind. Although he acts according to "free" choice, he is fundamentally bound by his own conscience, and this opposition forces him to continue to be an isolated person. He emerges as a perplexed "adult" unsure about his identity and his relationship to all of civilization. Huck cannot continue to say as he does, "I can't stand it. I been there before." He must learn to communicate to others even if they don't possess as much wisdom as he does now. These various oppositions cannot be denied in Huckleberry Finn. But they do not matter here because the emphasis is upon Huck's internal tensions, and his inability to reconcile opposing elements. The novel is a Bildungsroman of an adolescent, which is not fragmented. Twain as an individual, however, cannot resolve the problems posed by the novel, and his curious ambivalence towards the father-image continues, harming his later art.

I turn now to A Connecticut Yankee in King Arthur's Court. In this fantasy, Twain decides to attack the authoritarianism of the institutions of his day — especially the church — by describing a Yankee who, transported back into the Dark Ages, enlightens that society and liberates it from all kinds of social restrictions. Unlike its two predecessors, the Yankee does not explore the quest of a "son" for his father, for the strong, flexible way to live. But it does deal with the problem of rebellion versus authoritarianism, the "growing up" of society.

In my terms, Twain presents the Boss as a good, powerful father-image for the Dark Ages. Like Mr. Bixby and Jim, the Connecticut Yankee's power seems to be awe-inspiring; he is also a mysterious stranger. He knows about machines, fireworks, gymnastics — in short, "progress" — and he will help the most backward region get onto its feet. Twain worships the Boss; the Boss fulfills his ego-ideal. And the Boss is not evaluated clearly — his limitations are not seen as goodness verges toward evil, liberation becomes authoritarian. Because Twain does not know the mean-

ing of correct authority and flexible strength, he gives us an ambivalent picture of the Boss. The Boss, although viewed consciously as a savior, is praised by Twain for his tyranny.

The incident of the Holy Fountain characterizes the psychological tone of the book. It portrays the hero as he attempts to redeem the water of the Fountain from the powers of darkness which have drained it. We all know that the well has sprung a leak, but we wait impatiently for the Boss to fix things. The curious psychological phenomenon is that he has to dramatize the situation. He does not immediately enlighten the people — he accepts their superstitious premise so that he can exert more of his strength. He decides to set off fireworks in an attempt to mystify everyone, including Merlin. We realize with horror that both he and Twain enjoy power very much even when they are supposedly defending people from darkness. Mark Twain should be able to condemn the Boss, to see his limitations in the restoration scheme. He cannot. His ambivalent feelings towards authoritarianism, towards the weak father and strong mother, compel him to worship the power of this "superhuman" father. The psychological oppositions make the scene horrible, although entertaining:

> You should have seen those acres of people throwing themselves down in that water and kiss it; kiss it and pet it, and fondle it, and talk to it as if it were alive, and welcome it back with the dear names they gave their darlings. . . . When I started to the chapel, the populace uncovered and fell back reverently to make a wide way for me as if I had been some kind of superior being — and I was. I was aware of that.

The Boss does save the day. He does explain the mystery after the crackle of the fireworks has subsided, but the feeling of the power and glory does not leave his or the reader's mind.

Pudd'nhead Wilson, like A Connecticut Yankee in King Arthur's Court, is a cruel book written by an immature author. It also deals with the rebellion against authoritarianism. Roxy, a sixteenth-part Negress, is too fond of her son, Valet de Chambre (later Tom), to allow him to be tormented by his black blood — she exchanges her own child for the white child of her master. (No one can distinguish between the two.) She mirrors the authoritarianism of Jane Lampton Clemens. She is a Calvinist because she tries to make her son conform to the standards of those who are saved. Her design, born out of love, creates tension. She molds Tom from birth to make him white (good), and her excessive devotion to this cause of election is, to a large extent, responsible for his rebelliousness in later life.

Many critics, among them Bernard De Voto and Edward Wagenknecht, have praised Roxy, but they have not adequately explained the reasons for her vividness as a character. I believe that Twain is able to portray this woman intent upon her compulsive dream because he no longer wants to flee from the problems of feminine authoritarianism. He concentrates his energy upon the rigid behavior of Roxy, who is, I think, "sympathetically" connected with his own childhood, to his mother. Both women are, in other words, intensely devoted to the imposition of their wills upon others; they exert almost masculine strength. The psychological matter is, of course, complicated by the fact that in the 1890's Twain was depressed and angry because of his invalid wife. Thus the principles of authoritarianism, learned in childhood, reinforced in marriage, compel him to investigate the moral ambiguities involved in slavery, and the inflexible patterns of a Roxy. She emerges as a more complex person than any of the fathers previously mentioned.

Her son, Tom, is related to Huck and the cub pilot. He is an individual who, like Twain himself, is unsure of his identity and his relationship to society. Tom is the heir of "unatoned insult and outrage," and he cannot control himself when he wants to. He

cruelly torments those who would help him. He cannot pity anyone, including Roxy, because he has never really known affection before. We have only to realize the source of unconscious identification in regard to rebellion against authoritarianism between Tom and Mark Twain to appreciate the unusual intensity of Pudd'nhead Wilson. The writer sympathizes with the "white" son because he himself was and is compelled to become white. /4 He attacks the mother as Tom curses Roxy. The irony is that both creator and created are defeated by the "strong character and aggressive and commanding ways" of the mother; both remain "victims" of social conventions.

If Pudd'nhead Wilson startles us because of the unusual family tie already mentioned, we should not neglect the shadowy father as "mysterious stranger." Twain, I suggest, creates Wilson because of his own lack of knowledge about the father. Like Jim, Mr. Bixby, and the Boss, Pudd'nhead Wilson is the good father and, like them, he has some symbolic knowledge of the occult — this time it is fingerprints. He is also a free thinker who rejects rigid social conventions. Wilson is not sharply delineated: Twain is so completely involved with rebellion that he can offer merely a glance at the father, the possible image of salvation. Is Pudd'nhead bitter or is he benevolent? Is he comic or serious? Is he real or unreal? These questions remain unanswered because Twain's irreconcilable attitudes towards the father-image produce a character who is, at times, hard to believe.

Pudd'nhead Wilson resembles Huckleberry Finn in its inclusion of the family. This explains its power. But in neither book can Twain resolve his psychic tensions. He offers us bafflement, romance, play at the end of both books, because he cannot face horror with fortitude. Tensions are expelled by inferior means.

When we turn to The Man Who Corrupted Hadleyburg and The Mysterious Stranger, we enter a new world, where we meet the triumphant bad father. Previously, a Mr. Brown or Old Pap Finn was defeated; goodness won. In later years, however, Twain seems to proclaim his loyalty to the father who, although "fragmented," imposes his terrifying will upon non-rebellious children. The children do not grow up; they remain immature in submission.

The Man Who Corrupted Hadleyburg is a fantasy produced by the writer who admires (and loathes) his authoritarian hero. This ambivalence adds a certain "unnatural" power to the mysterious stranger, and this is appropriate — we want to regard him as an obscure enchanter, as in this description: ". . . a stranger who looked like an amateur detective gotten up as an impossible English Earl. . . ." The stranger proposes to show Hadleyburg that it ought not think of itself as a kind of terrestrial heaven. He does this by his "sack of gold." The town submits with fear and trembling to this fiendish tyrant.

At one point the Man writes a letter to the townspeople about the sack of gold which has been the cause for their manifest violence. I quote the letter because it demonstrates Twain's ambivalence, and his final submission to the Man as heroic father:

> I wanted to damage every man in the place, and every woman — and not in their bodies, or in their estate, but in their vanity — the place where feeble and foolish people are most vulnerable. So I disguised myself and came back and studied you. You were easy game. You had an old and lofty reputation for honesty, and naturally you were proud of it . . . . As soon as I found out that you carefully and vigilantly kept yourselves and your children out of temptation, I knew how to proceed. Why, you simple creatures, the weakest of all weak things is a virtue which has not been tested in the fire.

What does the letter reveal? First, we have the Man's "de-

sign" presented by Twain, who seems to believe that it will be defeated by people who can recognize their own potentialities for evil. The design, in other words, can test the worth of Hadleyburg. The problem here, of course, is that Twain does not really give the people a sufficient chance to rebel against the Man, and to prove their humanity. Second, we can note here that the Man's concern with virtue and corruption, with damnation, may link him to the Calvinist Lord of Jane Clemens. Twain seems to be emphasizing his religious background, to be voicing his own hatred for inflexible distinctions of virtue and vice. The story is an ironic exercise in the sense that Twain's Man, unlike Jane Clemens' Lord, is seen as an outright villain. And finally, the Man's letter shows us that Twain is attracted to the strong father-image he never really knew as a boy. In his desire to grasp a father-image, to explain what it means to be a leader, he admires the power of the stranger (as he admires the power of the Boss), at the same time that he condemns its destructive tendencies. The ambivalence cannot be denied. It is horrible for us to realize that he does side in part with the daemonic outsider, that he does despise the citizens of Hadleyburg who are as inferior as he, unconsciously, believes himself to be. The Man is a figure to be embraced at all costs, but unfortunately he is neither a Mr. Bixby, Jim, nor even a Pudd'nhead Wilson. He is the original "bad" father raised to grotesque and elegant power, worshipped by a kneeling Mark Twain.

The determinism can therefore be related to Twain's psychic tensions. It results from his lack of desire to rebel against authority. He accepts the authoritarianism of Jane Lampton Clemens as something to be worshiped. He attaches the authoritarianism to the father, disregarding the fact that his own father was not severe. Again the Man as father—image is fragmented; Twain sees him as lacking any limitations. He is not evaluated, merely accepted, because of his emotional appeal.

In The Mysterious Stranger Philip Traum is the same kind of protagonist as the Man. He has all the sophisticated power and ritualized brag of that other stranger who corrupted Hadleyburg, but here he is Satan come down (or up) to earth to mock all of our attempts to achieve self—definition. As bad father, he is intent upon spanking us for trying to flee from the fact that nothing is of value, except occasional irony towards our human predicament. Of course, Satan delights in pranks like this one:

> Two of the little workers were quarreling, and in buzzing little bumblebee voices they were cursing and swearing at each other; now they came to blows and blood; then they locked themselves together in a life—and—death struggle. Satan reached out his hand and crushed the life out of them with his fingers, threw them away, wiped the red form his fingers on his handkerchief and went on talking . . . .

But the delight also belongs to Mark Twain. He feels an attraction towards Satan as a boy does for an international hero or a Hollywood actor; and I think it is characteristic of the writer's neuroticism to picture all human beings lost in the universe as weak boys, or workers with "bumblebee voices." The previous image of the boy struggling to assert himself as an independent spirit, to achieve manhood, has been transformed in extreme ways. Here Theodore Fischer, the narrator, has only a few strong doubts about submission to authority. We can see his immediate longing to like the stranger, to want to impress him by listening to his words. Theodore wants to become Satan, as all of us do at some time, but he doesn't really question his motives. Consequently, his desire for self-definition becomes transformed eventually into a desire for identification with Philip Traum. The following passage characterizes the mentality of Theodore and Mark Twain:

> Soon there came a youth strolling toward us through the trees, and he sat down and began to talk in a

> friendly way, just as if he knew us. But we did not answer him, for he was a stranger and we were not used to and were shy of them. He had new and good clothes on, and was handsome and had a winning face and a pleasant voice and was easy and graceful and unembarrassed, not slouchy and awkward and diffident, like other boys.

Mark Twain himself seems to have lost his doubts about his tensions in regard to authoritarianism and the need to learn the ways of the world from a flexible, yet strong personality. No longer able to feel any resentment toward patterns imposed upon him, or any desire to pose as the hero in his own white suit, he tries to accept Satan as his Savior. This equation is at the heart of the story. The search for the father in his fiction has stopped because he has found him in this last mysterious stranger, one who does not accept the moral sense. He is the ultimate, profane outsider, enjoying the mastery not of fingerprints or steamboats, but of all human beings. He negates everything except the supposition that all of life is a fantasy:

> It is all a dream — a grotesque and foolish dream. Nothing exists but you. And you are but a thought — a vagrant thought, a useless thought, a harmless thought, wandering forlorn among the empty eternities.

We are left then with the impression that The Mysterious Stranger is, like most of Twain's other fiction, an almost literal transcription of his neurotic attachment to unreality. We as adult readers refuse to accept the easy, crude determinism. We cannot laugh at human beings and sympathize with dogs. That moral sense to choose, to be aware of our limitations and capacities, does raise us above the animals. Mark Twain's later work is the static result of his tiredness. He is too tired to continue to rebel or, indeed, to escape from the problems of authority. Consequently his art becomes "free," without any tensions to fire it.

Mark Twain was unable to rise above his early environment in most of his fiction because he tried to flee from his psychological problems and, later, to disguise this flight. He was the spokesman for freedom who could not cope with the problem of personal adjustment. He was a rebel against social institutions who tried to become a social institution. He hated and loved power. It is notewrothy that we Americans with our curious compulsive need to assert independence, have unwittingly taken him and his fiction to our heart, and he has, ironically, become a national father after all. Maybe some day we will grow up. /5

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n o t e s

1/ Although I think it dangerous to analyze the writer rather than his work, I offer a speculative account of Twain's childhood which may have compelled him to present the confused view of the family in his fiction.

Mark Twain's father was a lawyer who, unable to support his family by his profession, became a merchant. The mind of John Marshall Clemens was, however, more adept at law than at business: his commercial ventures failed repeatedly. Unlike most Missourians of his time, he was a free thinker, opposed to religious orthodoxy of any sort. He died when Twain was twelve years old. The biographies — such as Wagenknecht's — do not adequately probe the relationship. It is clear, nevertheless, that Twain's father was shadowy and passive; his only "strength" lay in his free-thinking beliefs, not in his capacity for action. His son could easily be impressed by John Marshall Clemens' failures, his lack of authority.

Unlike her husband, Jane Lampton Clemens possessed highly emotional qualities; she was a person of action, not of cerebration. We must not forget the incident of Twain's mother defending the daughter of a husky Corsican, who was pursuing the girl through the streets of Hannibal. Jane Clemens was courageous and, at times, authoritarian, especially in her need to impose orthodox views upon Sam.

Mark Twain's childhood was one of internal conflict; he had to resolve the opposing elements represented by his parents. He had to modify the rigid designs of Jane Lampton Clemens, to see the mother (and other women) as somewhat passive. He had to seek a more active father who could instruct him in the ways of the world, a strong spiritual guide. These things required intense self-exploration, creative energy. My thesis is that Twain's fiction mirrors his incomplete view of the father and mother.

I agree with the views expressed by Charles A. Allen in his article, "Mark Twain and Conscience" (Literature and Psychology, VII, 2 [May 1957], 17-21). In his investigation of Twain's various consciences, he places great emphasis on the influence of John Marshall Clemens' "unapproachable rigidity" which, he believes, has to be studied as well as Jane Lampton Clemens' possessive Calvinism. Van Wyck Brooks studied the latter with intensity and seems, to Mr. Allen and myself, to have ignored the role of the father in Twain's career. I have also noted in a fottnote to "Mark Twain and Conscience" the editor's quotation of comments made by Bernard De Voto in the April 5, 1938, issue of The Saturday Review of Literature, which tends to support my theoretical views: "Thus, if a literary psychoanalyst examining a dozen novels by one man found the same emotional pattern in them all he would feel confident that the pattern was really important to the novelist . . . ."

2/ Mr. Allen's account of Twain's ideas about orthodox conscience is more complete than mine in regard to this paragraph.

3/ The essay is in An End to Innocence (Boston, Beacon Press, 1955), pp. 142-152.

4/ Mr. Brooks pursues this matter at great length in two chapters, "The Candidate for Life" and "The Candidate for Gentility" in The Ordeal of Mark Twain (New York: Meridian Books, 1955), pp. 37-61, 105-131.

5/ The attitudes expressed by Mark Twain in his work are taken by me to be the outgrowth of his psychological background. Many scholars have expressed their belief that these attitudes and methods (such as exaggeration, emphasis on violence and rebellion, fantasy) are to be explained by studying the literary tradition in which Twain wrote. Such is the belief of Mr. De Voto in his introduction to The Portable Mark Twain. The problem, of course, is this: Does a writer adopt a literary tradition for any psychological reasons? I believe that he does and, furthermore, that literary traditions are psychologically motivated. My article does not pretend to unite the factions represented by the work of Van Wyck Brooks and Bernard De Voto. I have sided with Mr. Brooks because I believe that his psychological investigations and, I hope, mine are close to the truth of literary creation. Writers frequently discover their themes before they learn how to express them.

BOOK REVIEW

Albert E. Stone, Jr. — The Innocent Eye. New Haven, Yale University Press, 1961. Pp. xi + 279 (with index). $ 5.00.

The fact that childhood is a crucial theme in Romantic literature is hardly news. We need simply list Blake's chimney sweep, Wordsworth's "best philosopher," and L i t t l e N e l l. Of course, American fiction is in the mainstream. Hawthorne, Melville, Henry James, and Faulkner — to mention only the first-rate novelists — use the child as "innocent eye" to comment on the limitations of adult society. In recent years such critics as R. W. B. Lewis, Leslie Fiedler, Philip Young, and Frederic I. Carpenter have written about various rites of passage in American fiction; they have recognized the mythic implications of national childhood. The groundwork has been laid; now it is up to the critic to explore how individual writers use the "Romantic image of the child as natural saint and natural aristocrat." In The Innocent Eye Professor Albert Stone pursues "childhood in Mark Twain's imagination."

There are two ways for critics to cope with the theme of childhood. One critic can stress the complex psychological pattern of the formative years: he can demonstrate how the parents contribute to anxieties and pleasures; he can chart dualities of love and hate, compulsion and freedom. The second critic is solely interested in sociological and historical representations of the child; he does not confront the joy and terror involved in "an end to innocence."

Professor Stone is in both camps. Although he offers many perceptive remarks about childhood, occasionally he is more concerned with theory than with reality. Thus he devotes his first chapter to the influence of Nook Farm, of Horace Bushnell's ideas on child-rearing, and of Peter Parley's Magazine on Twain. At the same time we learn: "Great as was the effect of New England on this Westerner, his own imagination was stronger. The forms which his fiction took answered ultimately to forces that lay deeper within his own mind and past." Professor Stone is adept in showing us the "tradition of taking childhood seriously as a subject," but he does not explain why Twain should be attracted to the tradition. He does not go back to those early forces which trapped the novelist.

Other statements demonstrate that Professor Stone does not probe as deeply as he might. He writes: "Twain was of two minds about the readers for whom he finally published The Adventures of Tom Sawyer in 1876." The point is valid. But why was he in doubt? Was it simply because of social conditions? Or does the secret lie in Twain's ambivalent notions of childhood (which are characterized in the last chapter)? We learn later that "the creator of Tom Sawyer was a prude." What compels prudes to write about children? Professor Stone claims that The Prince and the Pauper "rehearses for its childish audience themes and figures of Twain's other, more adult, fiction." The unbelievable, one-sided fathers and mothers occur in both types.

Perhaps the best example of the lacunae in Professor Stone's psychology is the relative neglect of parents in The Innocent Eye. In his discussion of Pudd'nhead Wilson Professor Stone does not explore at length the rebellion against the "bad" parent; indeed, this motif is crucial in many other novels of Twain. "Satan and Theodor Fischer [in The Mysterious Stranger] are two boys. . .," we are told. Isn't Satan more of a hazy father than a boyish prankster? Professor Stone is closer to the truth of the novelette and the canon when he remarks: "Philip Traum is one part Bad Boy, one part God, and one part Mark Twain." It is just this odd fusion of roles (learned in childhood?) that explains the novelist's immaturity.

I have dwelt on several lapses in The Innocent Eye, but I do not mean to imply that these characterize the entire work. In every chapter there are stimulating insights: the intellectual background of New England, the vision of Little Ned as a significant actor in The House of Seven Gables; the role of Joan as child-goddess; the importance of girls in the fiction; the "puzzling and unstable . . . attitude of Twain toward childhood itself" — all these substantiate the claim that Professor Stone has written a valuable book.

Irving Malin

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Other (relevant) books received:

& - Weston Babcock — Hamlet: A Tragedy of Errors (West Lafayette, Indiana: Purdue University Studies, 1961). Pp. 134 (no index). Paperback: $1.75.

* - Wayne Burns — Charles Reade: A Study in Victorian Authorship (New York: Bookman Associates, 1961). Pp. 360 (including Notes and Index). $6.00. [Earlier versions of Chapter I ("Emotional Development: A Victorian Son and Lover") and Chapter IX ("Hard Cash: 'Uncomparably My Best Production'") first appeared in LITERATURE AND PSYCHOLOGY, IV, 3 (June 1954), 31—47, and VIII, 3 34—43, respectively. The entire text of this important, almost unique, contribution to critical theory and critical biography, this penetrating investigation in depth of the Victorian scene, will receive a full review in a later issue.]

& - John W. Draper — Stratford to Dogberry: Studies in Shakespeare's Earlier Plays (Pittsburgh University Press: Critical Essays in English and American Literature Series, No. 6; 1961). Pp. viii + 320 (including Notes and Index). Paperback: $3.00. [An offer to review this book and the Babcock work mentioned above will be most gratefully received.]

* - Martin Kallich — The Psychological Milieu of Lytton Strachey (New York: Bookman Associates, 1961). Pp. 162 (including Notes and Index). $4.00. [This, too, will receive full review in a forthcoming issue.]

* - Wayne Shumaker — Literature and the Irrational: A Study in Anthropological Backgrounds (Englewood Cliffs, N. J.: Prentice-Hall, 1960). Pp. viii + 275. $4.90.

A cursory examination of this provocative and stimulating study raises an interesting question. Professor Shumaker announces at the outset, in his Preface,

> The essay that follows has resulted from a study of books and articles which as recently as ten years ago I should not have expected to find relevant to the understanding of literature, and it proposes conclusions which at that time I might have found disconcerting. (p. v.)

Now since this Preface is dated 1959, it would seem to refer to the same period as that of the organization and development of General Topics 10 and of this journal. We cannot remember ever seeing Professor Shumaker at any of our meetings; he has surely not been one of our contributors. Perhaps this may be accounted for in some measure by the fact that his approach has been through formal anthropology rather than depth psychology. This is borne out by the fact that his last chapter, written later than the earlier ones, does cite psychological authorities, but uses them as supporting evidence for the conclusions reached through other approaches.

This book will certainly receive a full-scale review.

NOTE: ß - will hereafter be substituted as the symbol for items which are in specific derogation of psychologically oriented criticism, or which contain material which should be compared with other studies on the same subject which do make use of psychological approach.

Offprint received:

& - Herbert Weisinger, "The Branch That Grew Full Straight," Daedalus, XC, 2 (Spr 1961), 388-399. [A judicious, systematic attempt, long overdue, to transcend the personal animosities involved and to present a s y n t h e s i s of the views of Frazer and Freud.]

Suggested by Norman N. Holland:

* - Jacob A. Arlow, "Ego Psychology and the Study of Mythology," Jrnl Amer Psa Assn, IX (June 1961), 371-393. [This ". . . presidential address . . . represents an important turning point in the world of literature and psychoanalysis." N. N. H.]

From Abstr Eng Stud; III, 11 (Nov 1960) through IV, 8 (Aug 1961):

ß - Oscar Mandel, "Ignorance and Privacy," Amer Schol, XXIX, 4 (Aut 1960), 509-519. [Deplores Lady Chatterley because "ignorance, privacy, mystery, and shame have their uses in that they produce self-control and also increase the emotional value of the act they hide."!!!] Cf. D. W. Harding, "Lawrence's Evils," Spectator, No. 6907 (11 Nov 1960), 735-736, and also

* - Robert H. Welker, "Advocate for Eros: Notes on D. H. Lawrence," Amer Schol, XXX, 2 (Spr 1961), 191-202. ["Perhaps we have worshipped Thanatos too long to turn to Eros for salvation."]

* - Lorraine Durham, "The Death-Rebirth Motif in Eliot's 'Waste Land'," Appalachian St Tchrs Coll Fac Pubs, 1959-60, pp. 15-22.

* - Sidney Mendel, "Hamletian Man," Ariz Qtrly, XVI, 3 (Aut 1960), 223-236.

% - Charles I. Glicksberg, "Forms of Madness in Literature," Ibid, XVII, 1 (Spr 1961), 42-53.

& - Robert Smett, "An Approach to the Meaning of Tragedy," Catholic Theatre, XIX, 3 (Jan-Feb 1961), 3, 4, 7.

* - Leslie A. Fiedler, "Edgar Allan Poe and the Invention of the American Writer," Chicago Rev, XIII, 4 (Win 1959), 80-86. [Poe "represents to the community its repressed longings, but takes upon himself both the sin and punishment of such desires."]

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% - Paul Goodman, "Pornography, Art, and Censorship," Commentary, XXXI, 3 (Mar 1961), 203-212.

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% - Siegfried Gideon, "The Roots of Symbolic Expression," Daedalus, LXXXIX, 1 (Win 1960), 24-33.

& - Millar MacLure, "Allegories of Innocence," Dalhousie Rev, XL, 2 (Sum 1960), 145-156. [Golding's Lord of the Flies; Faulkner's Absalom, Absalom!; Camus's The Fall.]

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% - John J. McAleer, "Marlowe's Solar Symbolism," Dram Crit, III, 3 (Nov 1960), 111-131.

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Ibid, IV, 1 (Feb 1961), 9-17. [Auden "borrowed Shakespeare's basket to put Freud's eggs in."]

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* - Julian Moynihan, "The Hero's Guilt, the Case of Great Expectations, Essays in Crit, X, 1 (Jan 1960), 60-79.

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% - P. Legouis, "Présentation de La Tempête de Shakespeare," Etudes anglaises, XIII, 2 (Apr-June 1960), 260-263. ["In Prospero's . . . warning . . . against premarital relations, S. expresses his own conclusions from his relationship with Anne Hathaway."]

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